THE Remick (Whitney-Warner) Mandolin & Guitar Collection No. 20A

TENOR MANDOLA

PUBLISHED FOR

MANDOLIN SOLO	NET	.25
MANDOLIN OBLIGATO	NET	.25
GUITAR ACC.	NET	.25
PIANO ACC.	NET	.25
BANJO SOLO (c notation)	NET	.25
TENOR MANDOLA	NET	.25
MANDO - CELLO	NET	.25

Arranged by
ZAHR MYRON BICKFORD

JEROME H. REMICK & CO
NEW YORK DETROIT

Tenor Mandola

THE REMICK

(WHITNEY-WARNER)

MANDOLIN & GUITAR

COLLECTION Nº 20A

ARRANGED BY

ZARH MYRON BICKFORD

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JEROME H. REMICK & CO., DETROIT & NEW YORK

SPECIAL ANNOUNCEMENT

Beginning with this Number the Remick Mandolin and Guitar Collection is arranged and published for full Mandolin Orchestra, separate books being issued for Tenor Mandola and Mando-cello, in addition to the regular parts which have previously been published.

The Tenor Mandola parts contain a special part (in small notes) which can be used as a third mandolin or special obligato part, the Mandola part being written in large notes.

The Mando-cello parts contain an extra part (also in small notes) which can be used as a second Mandola or obligato part, in the absence of the Mando-cello, this being an innovation original with these arrangements. This provides for the regular Mando-cello part on the Tenor Mandola, should it be necessary, while the special part added to the regular Mandola part provides for this voice, played on the mandolin, if necessary.

Both the Tenor Mandola and Mando-cello parts are printed in the non-transposed (also called UNIVERSAL) notation, the dash through the clef sign in the former parts indicating that the actual pitch of the notes is an octave lower than the regular treble clef reading, while the two dashes in the Mando-cello parts indicate a difference of two octaves.

The Mando-bass has been provided for in the regular guitar parts, the notes with stems turned down being played by this instrument.

The proper fingering, picking and phrasing for the additional parts has been carefully indicated, as well as in the regular mandolin parts, and careful attention to these indications on the part of the performer is suggested.

The Tenor or Cello Banjo can be effectively used for the Mandola or Mando-cello parts, while the regular Banjo (plectrum style) can also be used for these parts or for the Mandolin Solo.

ZARH MYRON BICKFORD

FOREWORD

The use of the down (⊓) and up (∧) strokes, as indicated in the Mandolin parts of each selection, should be followed throughout, wherever notes having these values occur. The tremolo should be used on half notes and those of longer duration (also dotted quarters or tied notes equaling them) in Fox Trots and Waltzes and on quarter notes (or tied eights) and those of greater value in One Steps. Careful attention to the fingering as marked for both hands in the Banjo part is essential.

The metrical or initial accent in Fox Trots (♩= 152-160) and One Steps (♩=126-138) is slightly stronger than the second, but both must be somewhat exaggerated. Without strict adherance to these rules it is impossible to get the swing and snap so necessary to the proper rendition of popular dance music.

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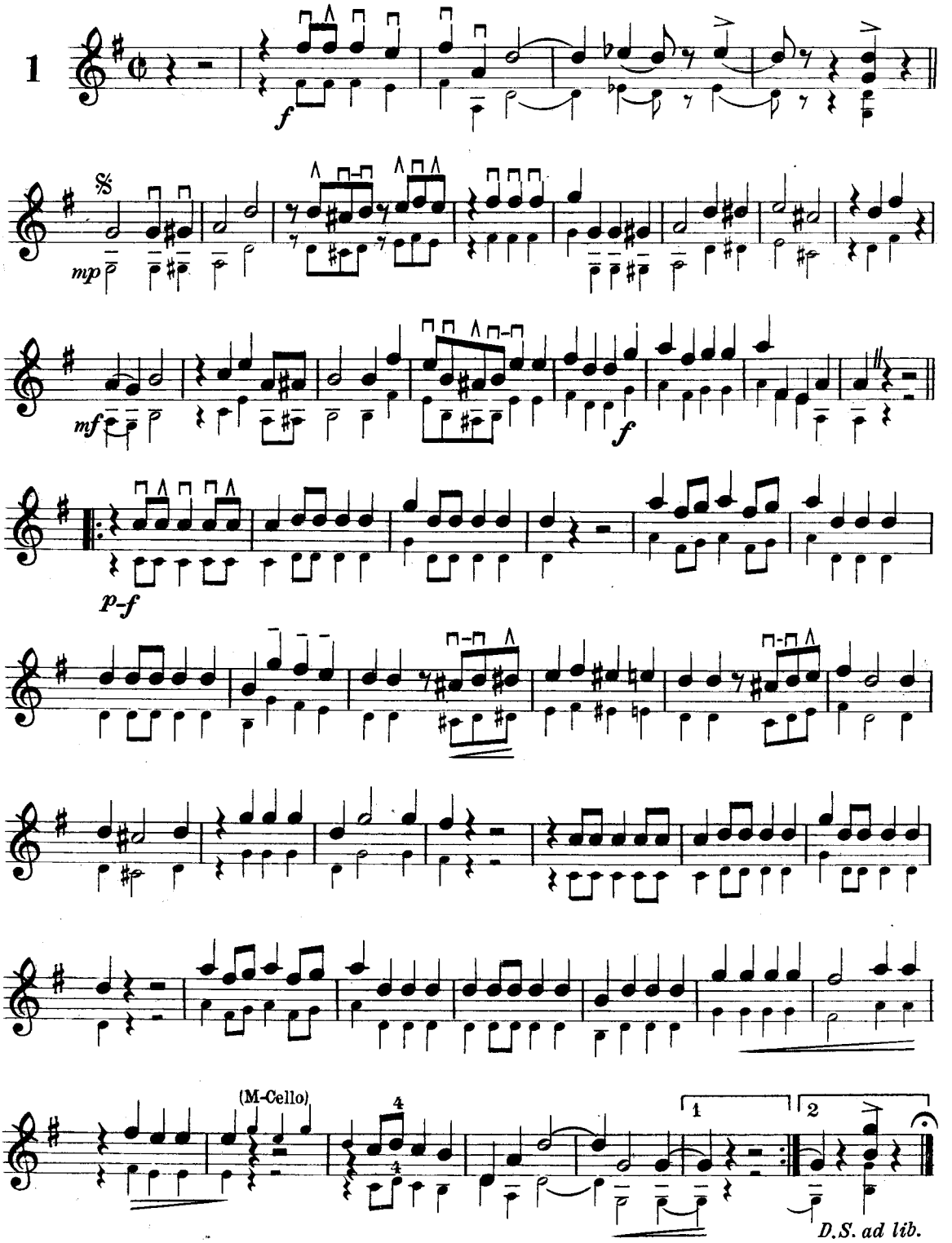
The above compositions are published separately as Songs or for Piano Solo, and may also be had for Band and Orchestra.

I'LL WAIT FOR YOU

FOX TROT

Tenor Mandola or Mandolin

By EGBERT VAN ALSTYNE

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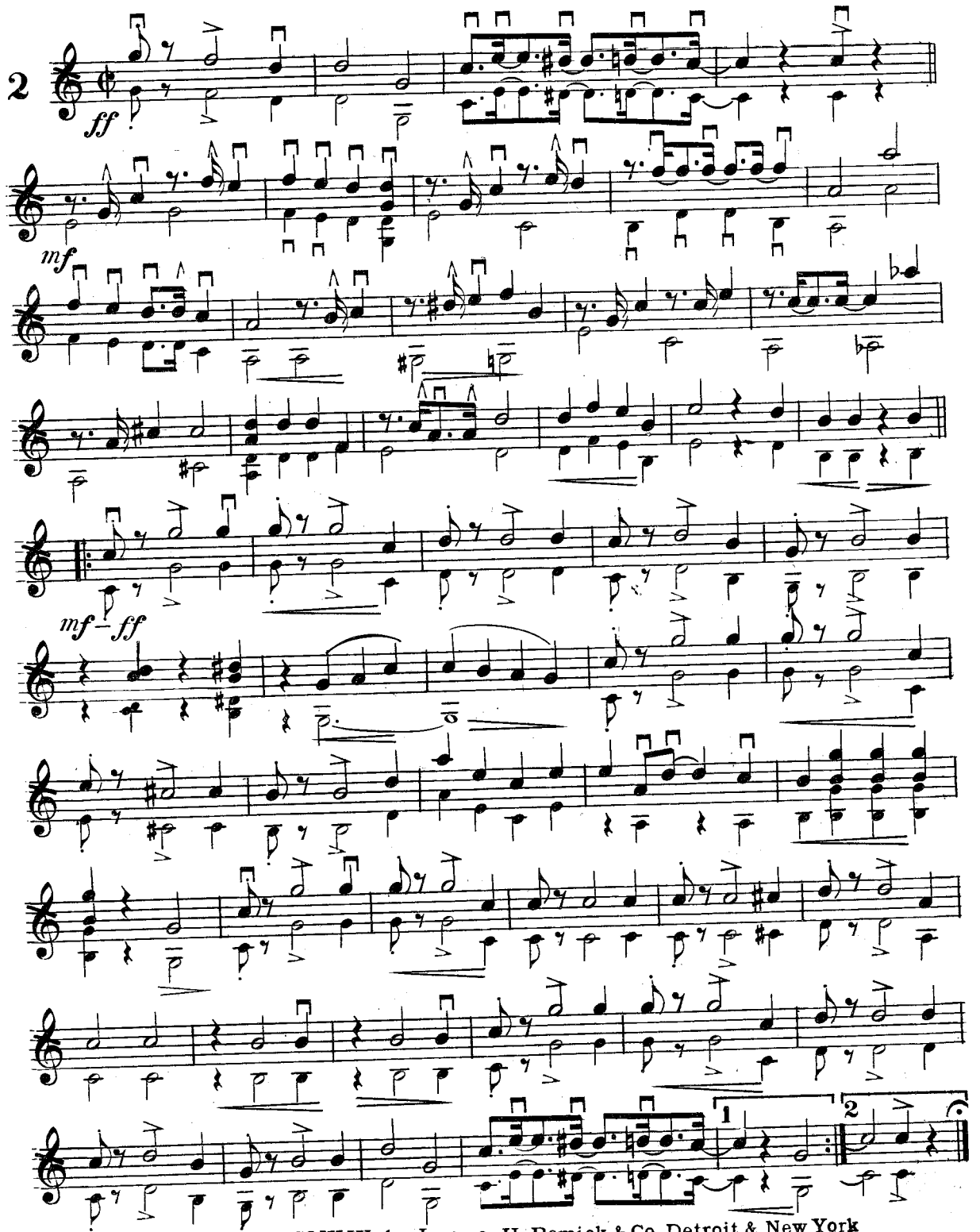
AFTER ALL
FOX TROT

Tenor-Mandola or Mandolin

By LEE S. ROBERTS

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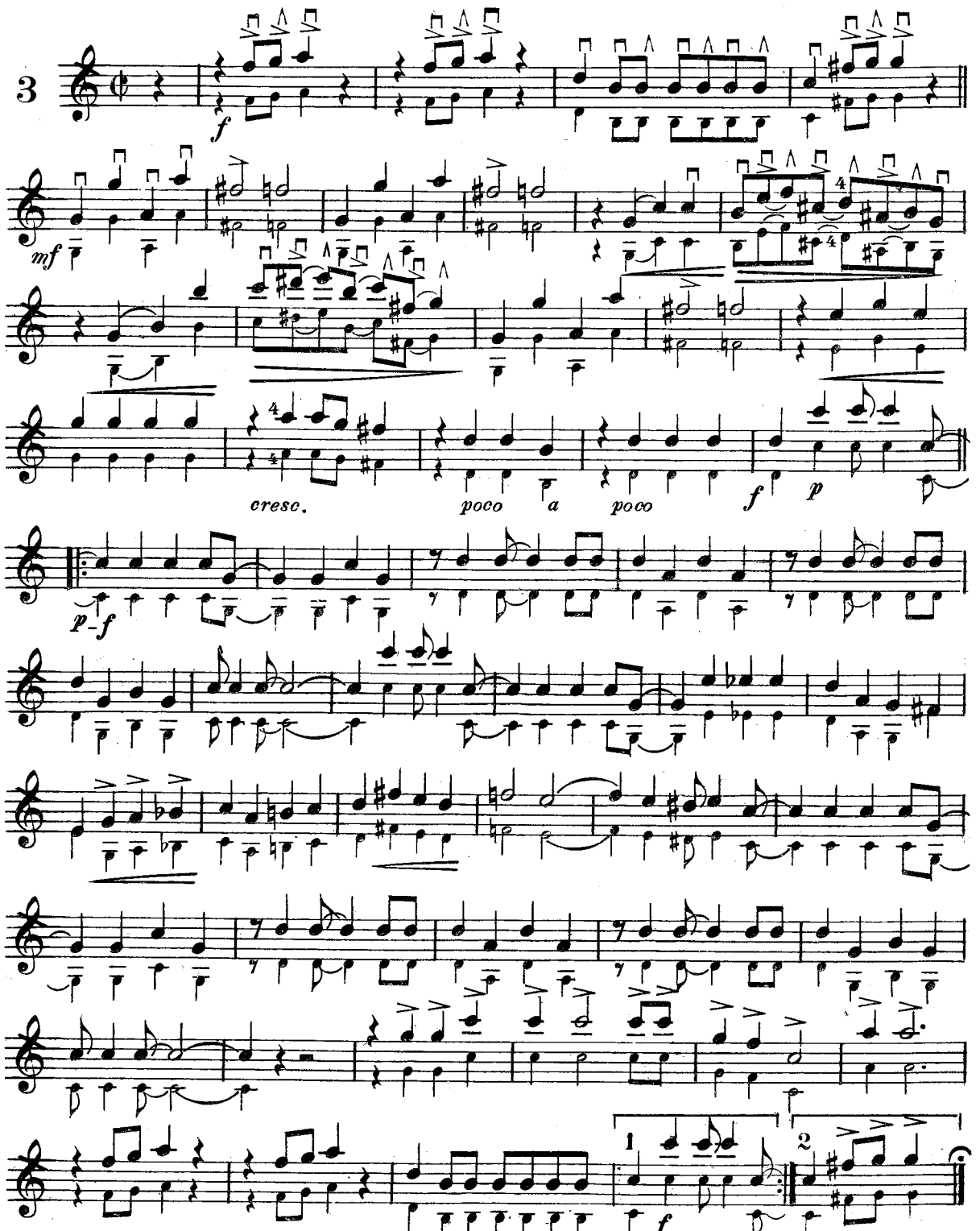
SOME SUNNY DAY

FOX TROT

Tenor Mandola
or Mandolin

By WALTER DONALDSON

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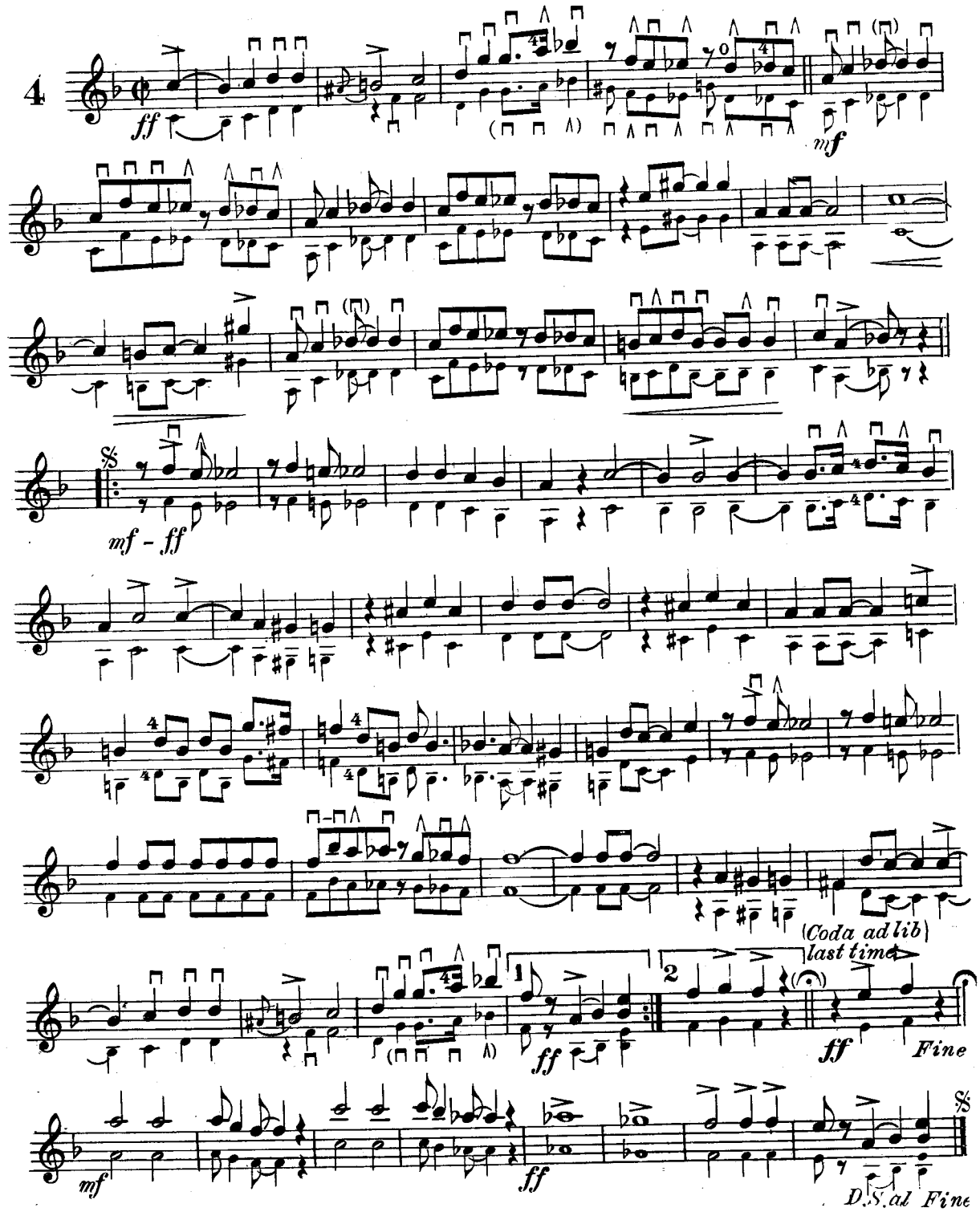
CRY BABY

FOX TROT

Tenor Mandola
or Mandolin

By AL. SIEGEL

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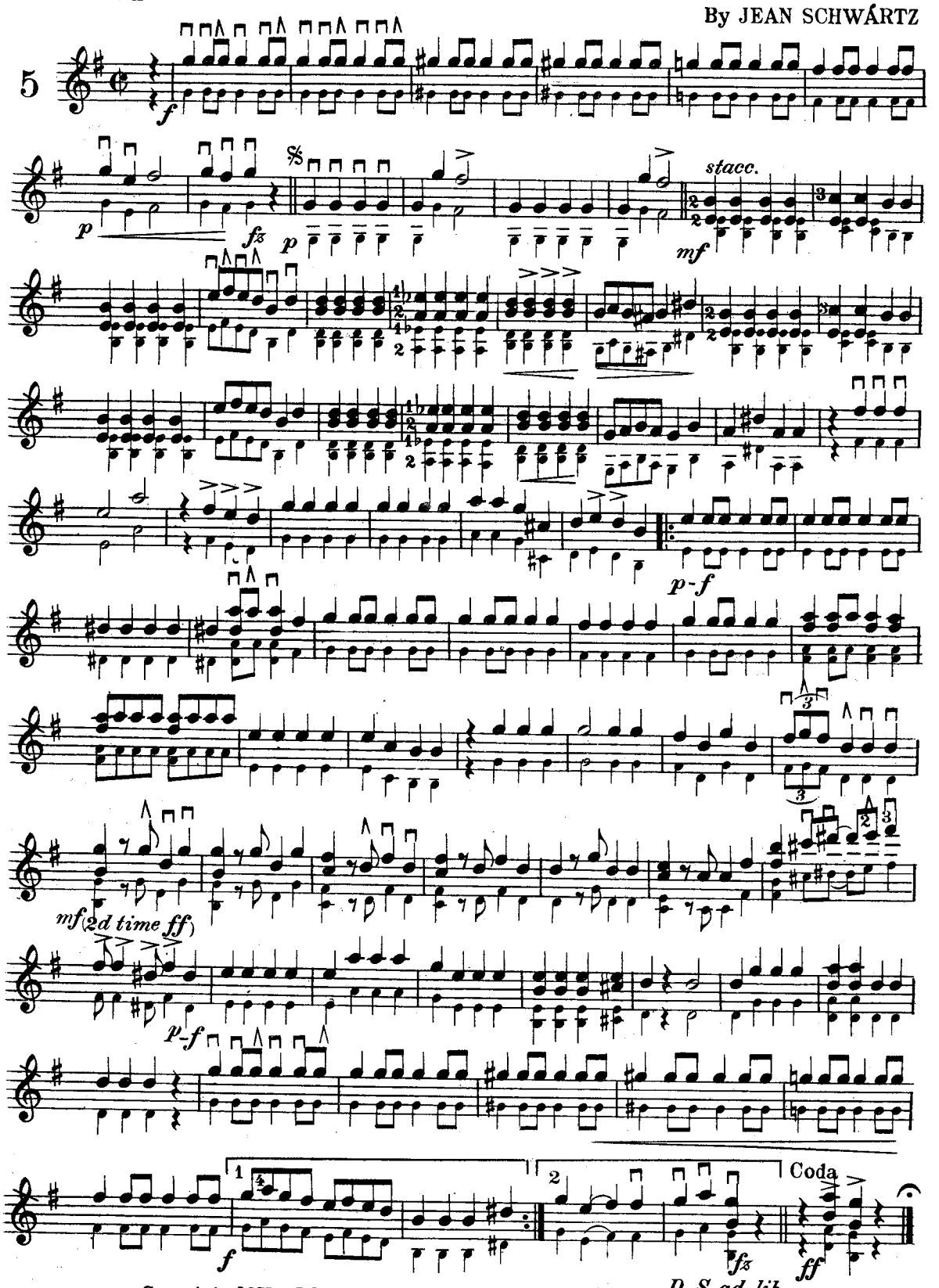
SAHARA

(We'll Soon Be Dry Like You)

FOX TROT

Tenor Mandola
or Mandolin

By JEAN SCHWÁRTZ

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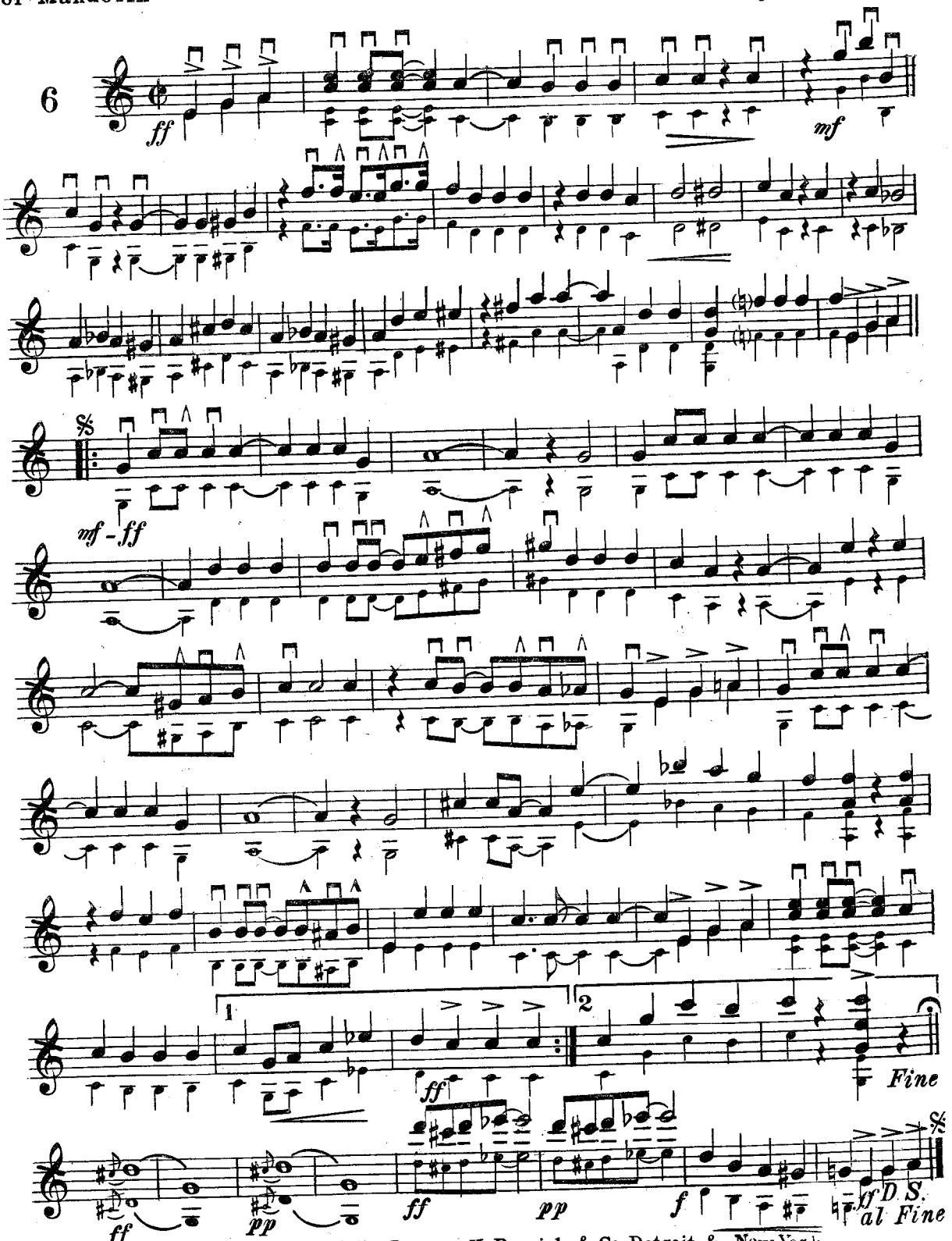
ON THE ROAD TO CALAIS

FOX TROT

Tenor Mandola
or Mandolin

By AL JOLSON

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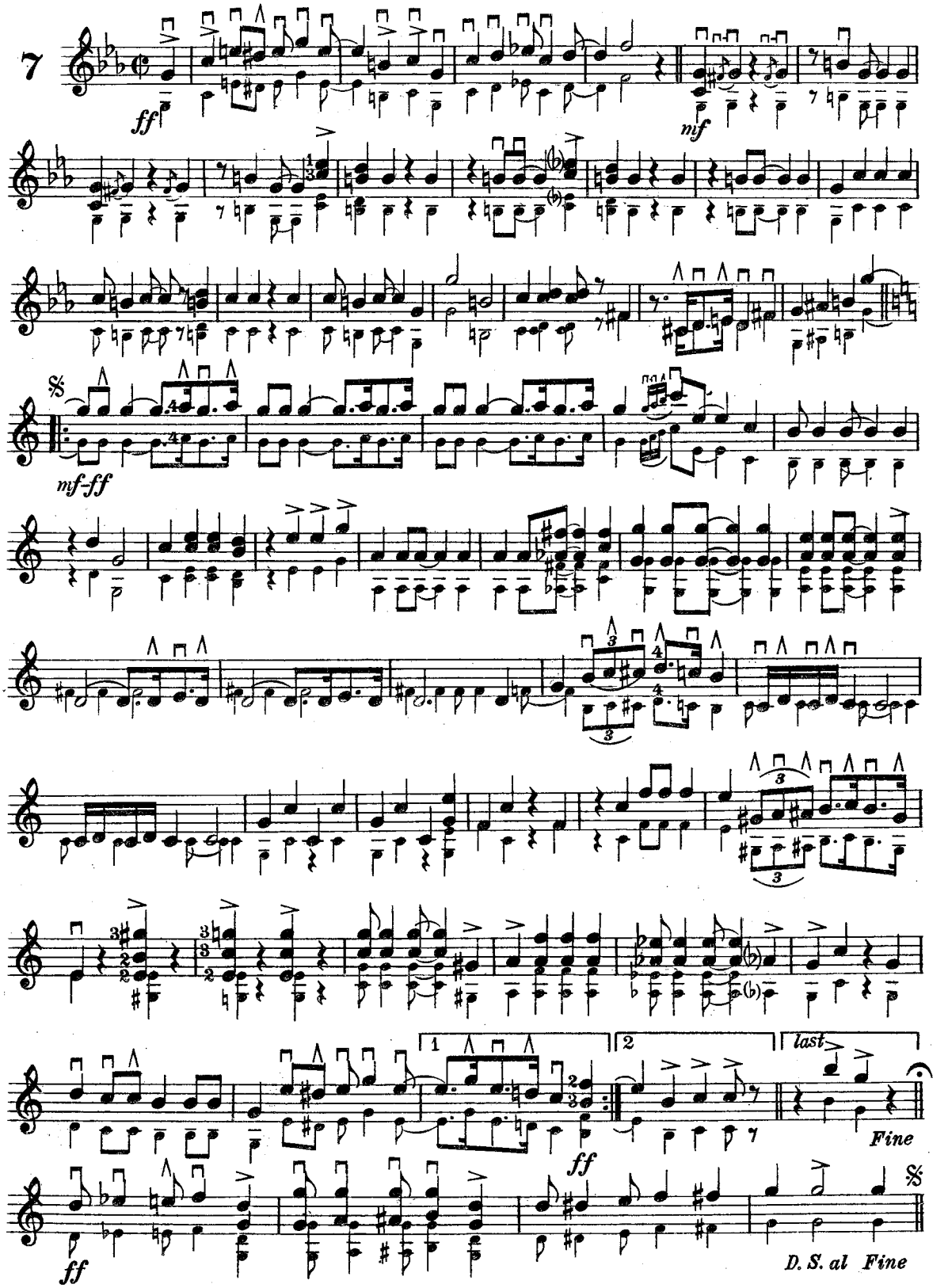
YOU CANNOT SHAKE THAT "SHIMMIE" HERE

Tenor Mandola or Mandolin

FOX TROT

By VAN & SCHENCK

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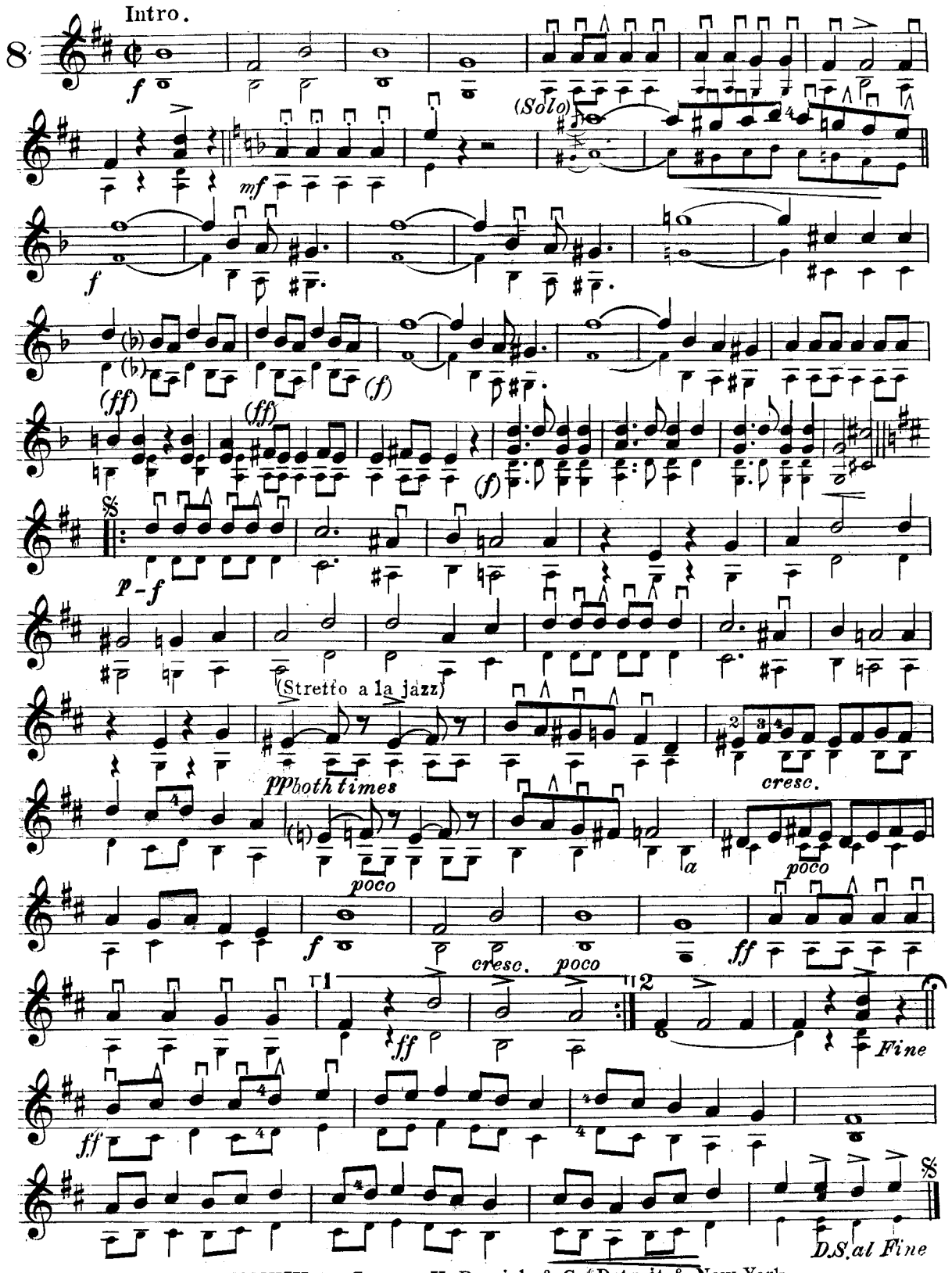
O'ER THE DESERT WIDE

Tenor Mandola
or Mandolin

FOX TROT

By RALPH A. FOOTE

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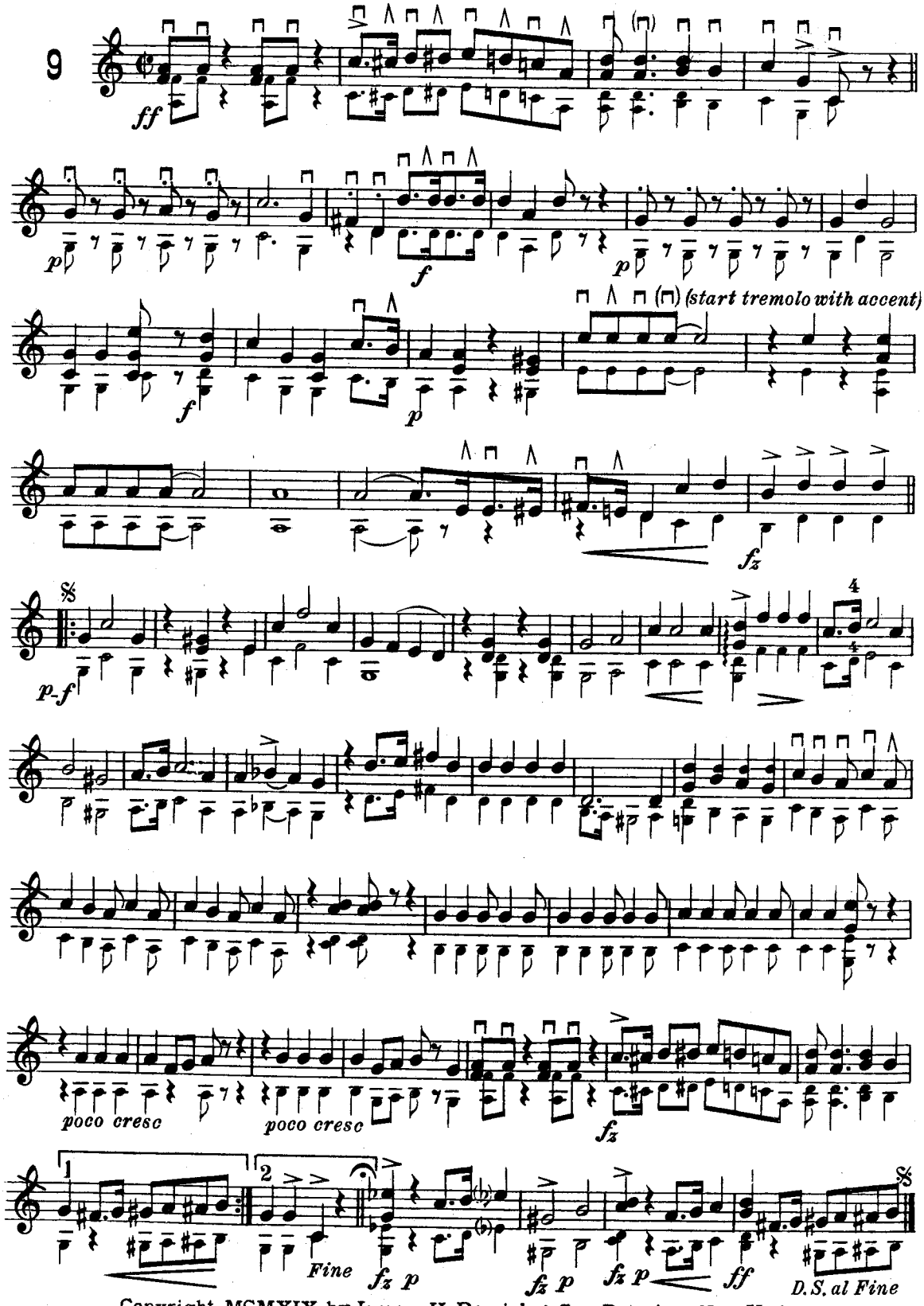
MONTE CRISTO

Tenor Mandola or Mandolin

FOX TROT

By SIGMUND ROMBERG

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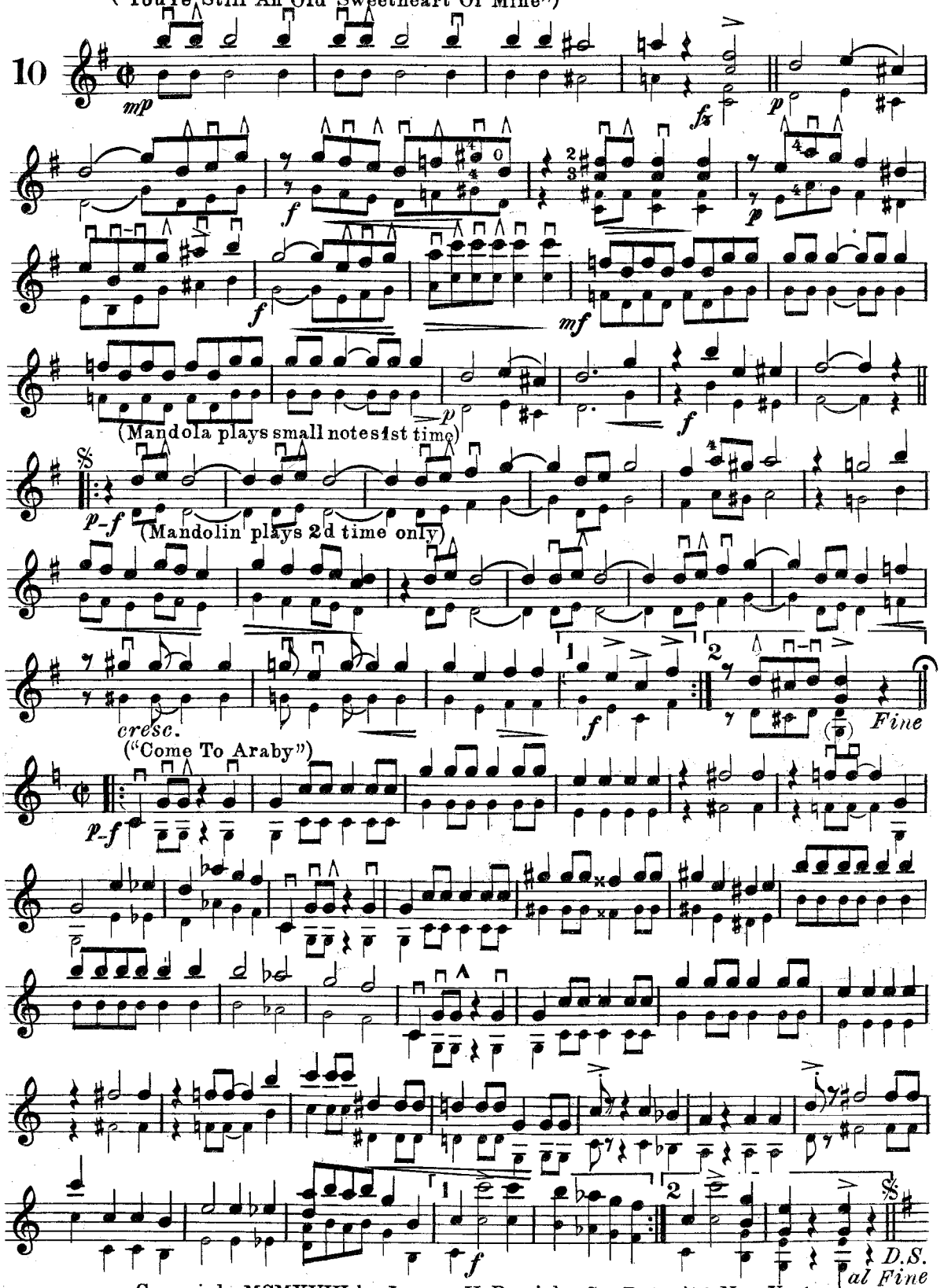
YOU'RE STILL AN OLD SWEETHEART OF MINE

Tenor Mandola or Mandolin

and COME TO ARABY

FOX TROT

("You're Still An Old Sweetheart Of Mine") By WHITING and TRAVELINE

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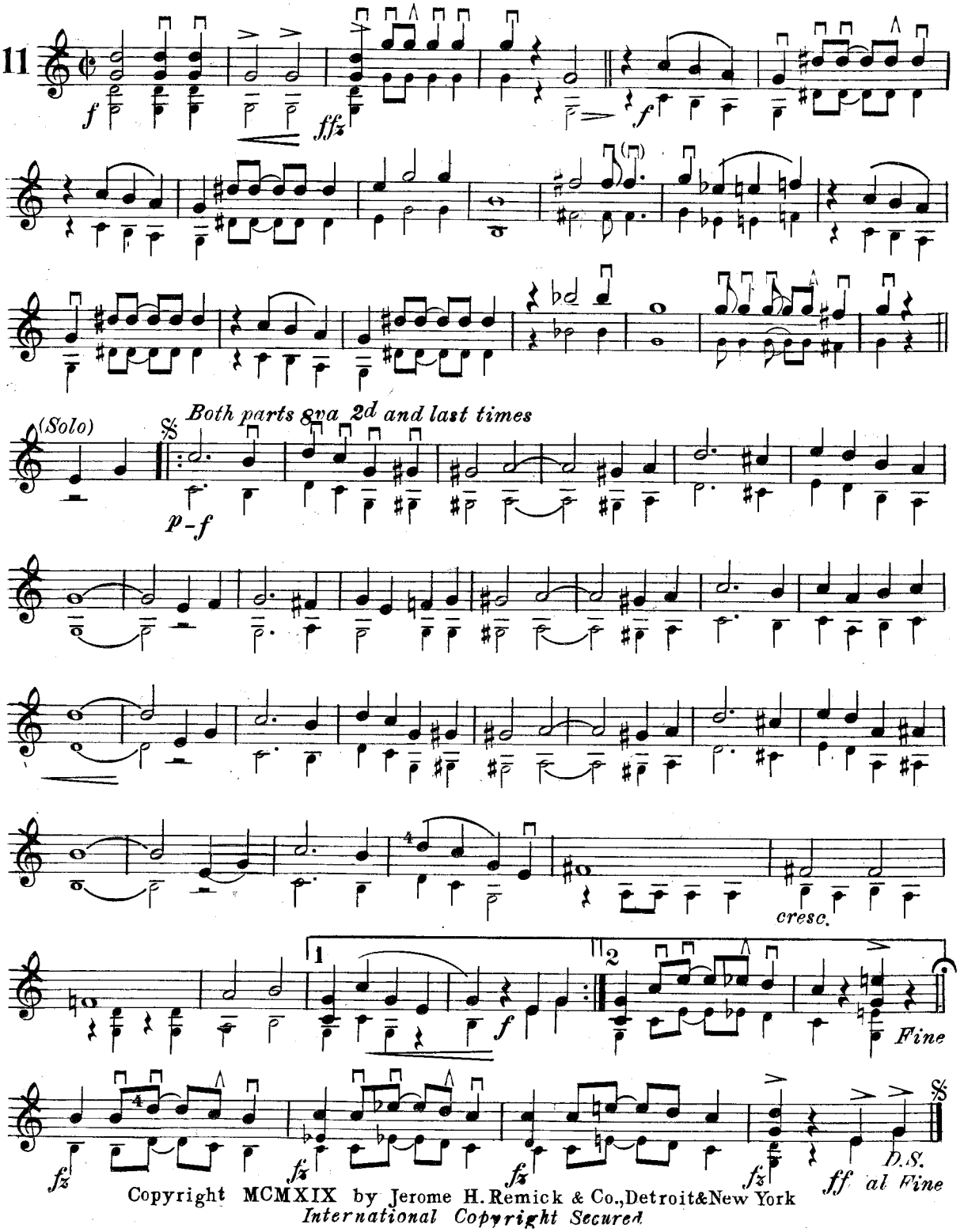
GIRLS
FOX TROT

Tenor Mandola
or Mandolin

By HARRY CARROLL

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TILL WE MEET AGAIN

FOX TROT

Tenor Mandola
or Mandolin

On The Popular Song by RICHARD A. WHITING

Paraphrased by
DANMARK–BICKFORD

Marcato

12

ff *mf*

mf

fz *ff*

Dolce

p

f

(Jazz) *Solo*

f

(gliss) (gliss) *ff* (gliss)

(gliss)

CODA

pp

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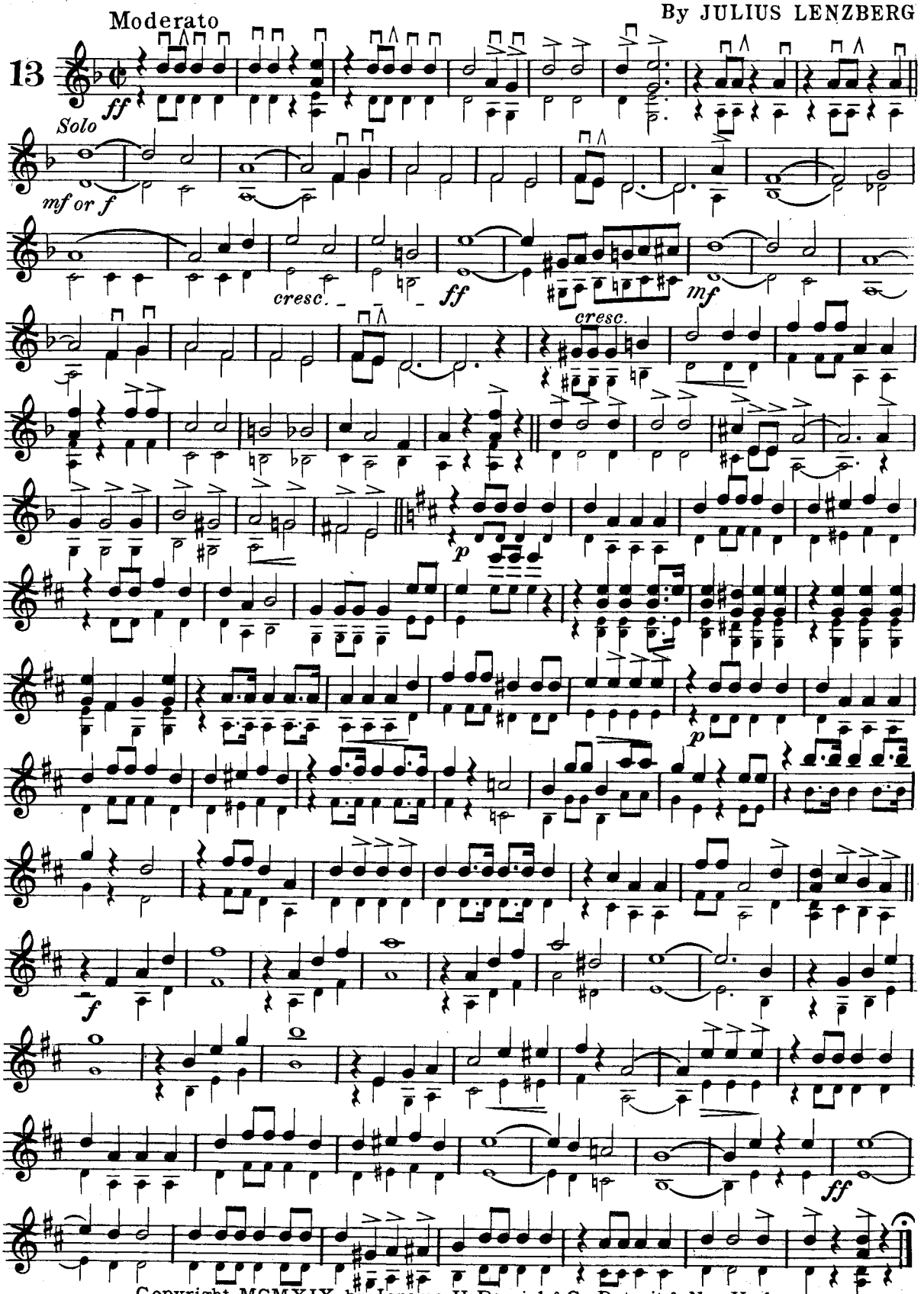
Tenor Mandola or Mandolin

MOONLIGHT ON THE NILE

ORIENTAL FOX TROT

By JULIUS LENZBERG

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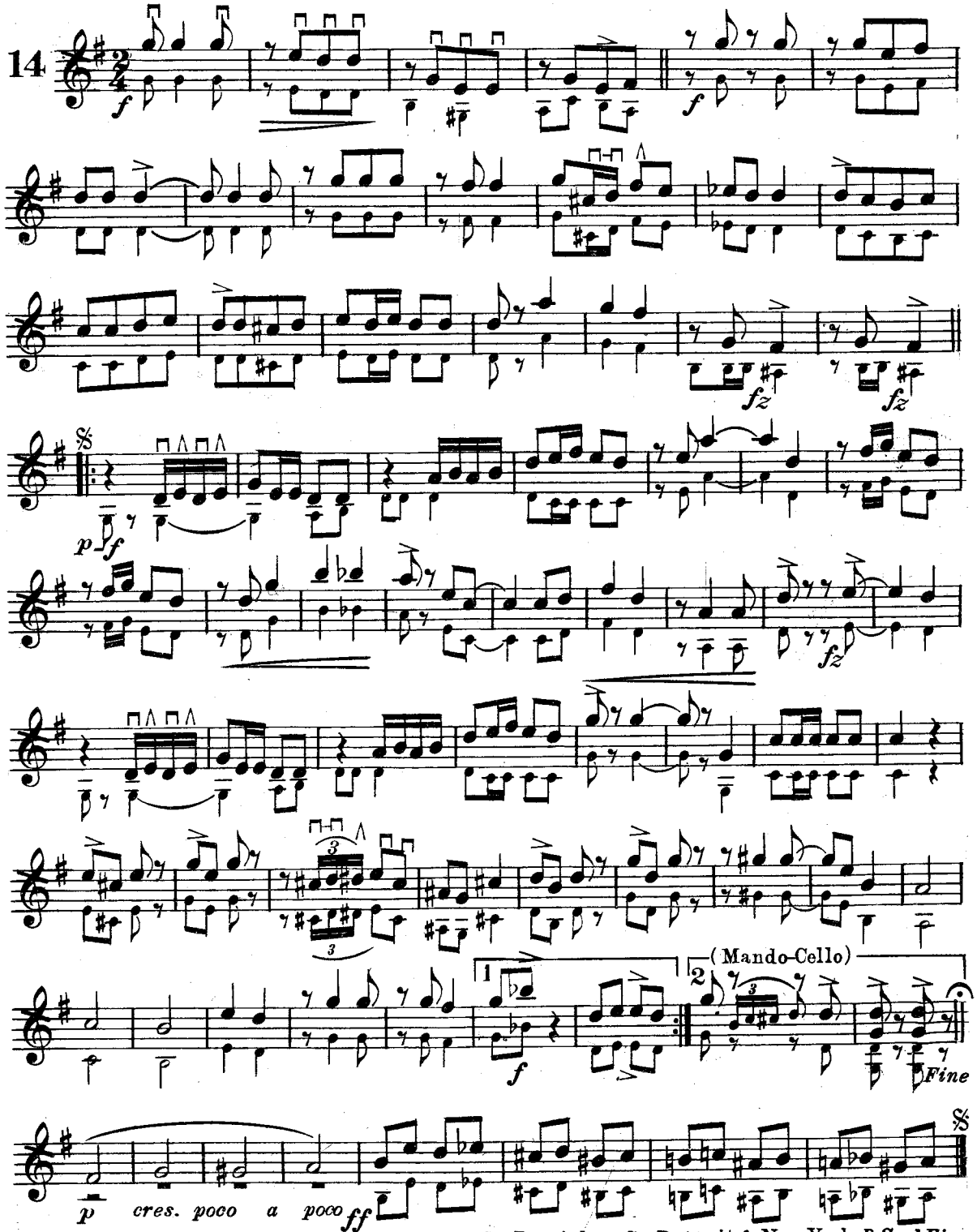
I'M THE BOY AND I'M THE GIRL

Tenor Mandola
or Mandolin

ONE STEP MARCH

By LOUIS SILVERS

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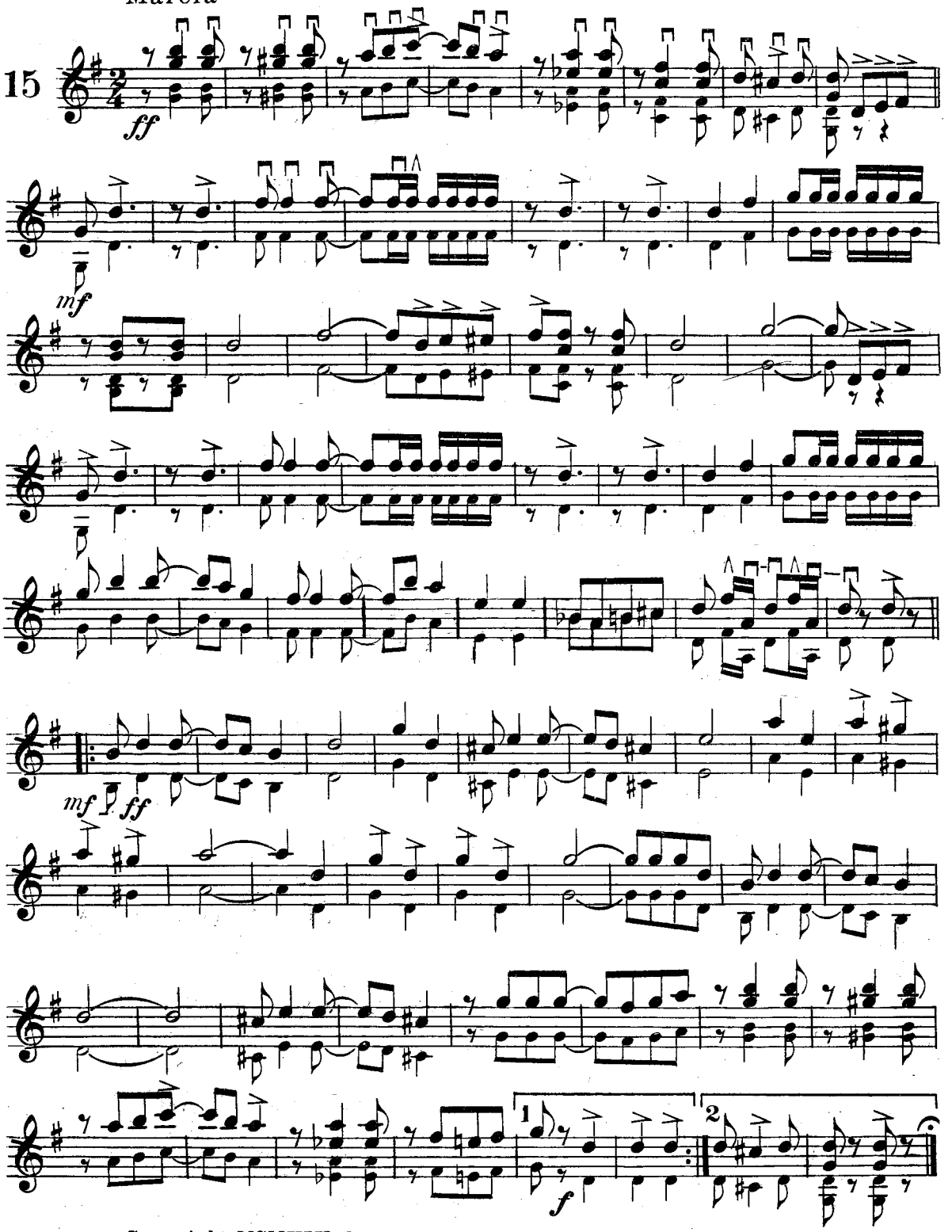
MY CHOC'LATE SOLDIER SAMMY BOY

ONE STEP MARCH

Tenor Mandola
or Mandolin

By EGBERT VAN ALSTYNE

Marcia

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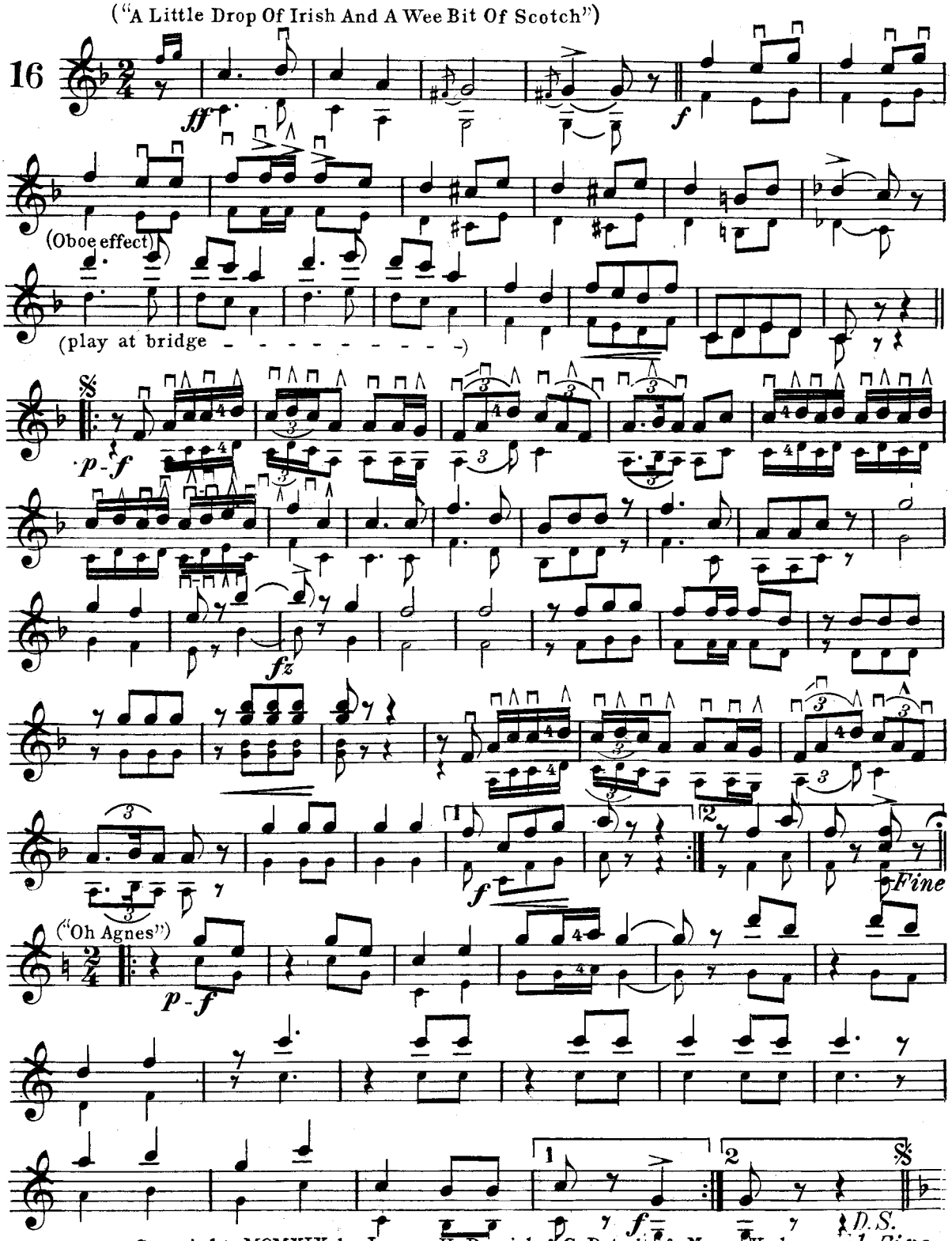
A LITTLE DROP OF IRISH AND A WEE BIT OF SCOTCH

and Oh Agnes

ONE STEP

Tenor Mandola
or Mandolin

By CARROLL and DE SYLVA

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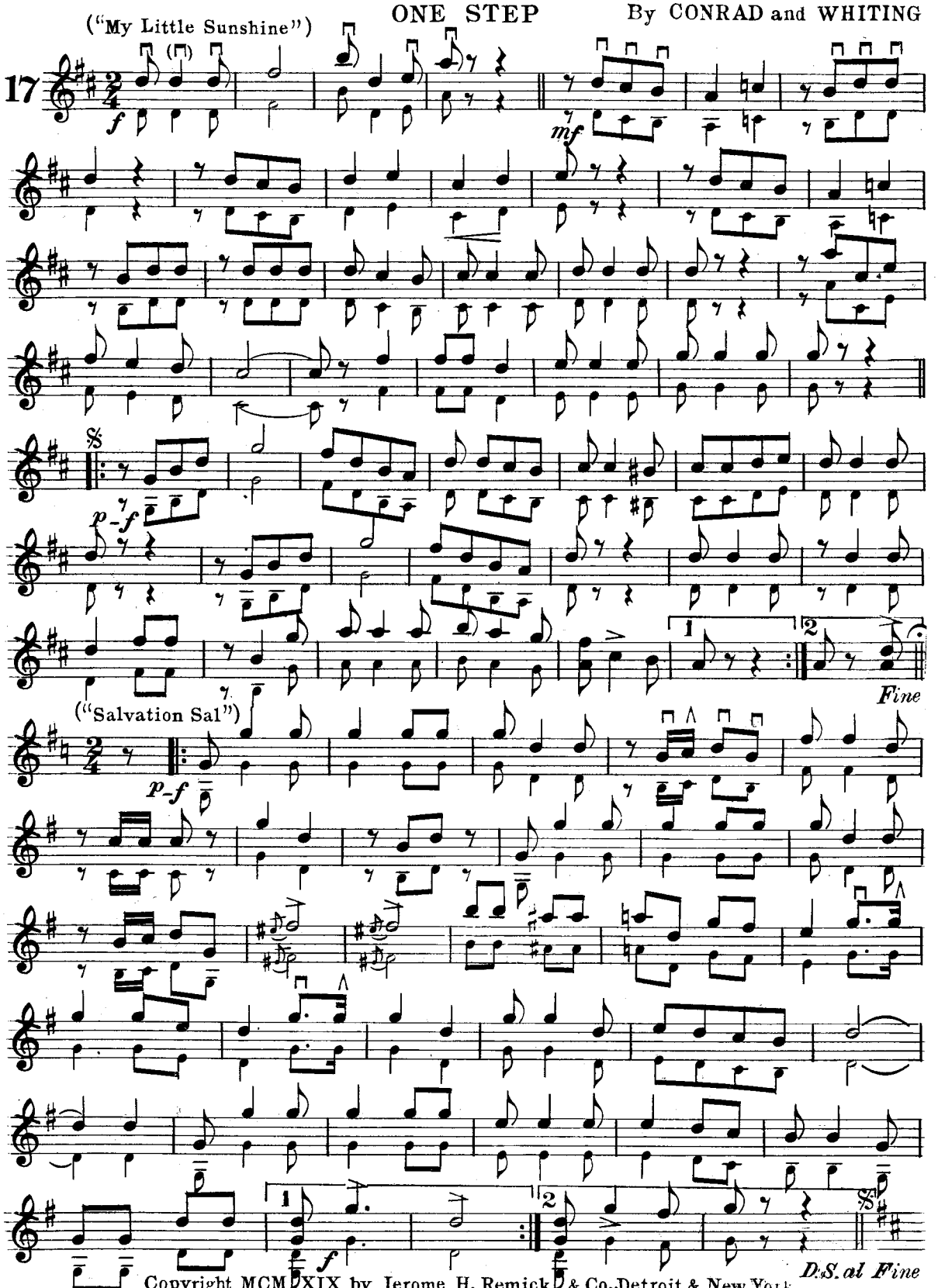
MY LITTLE SUNSHINE
and
SALVATION SAL
ONE STEP

Tenor Mandola
or Mandolin

By CONRAD and WHITING

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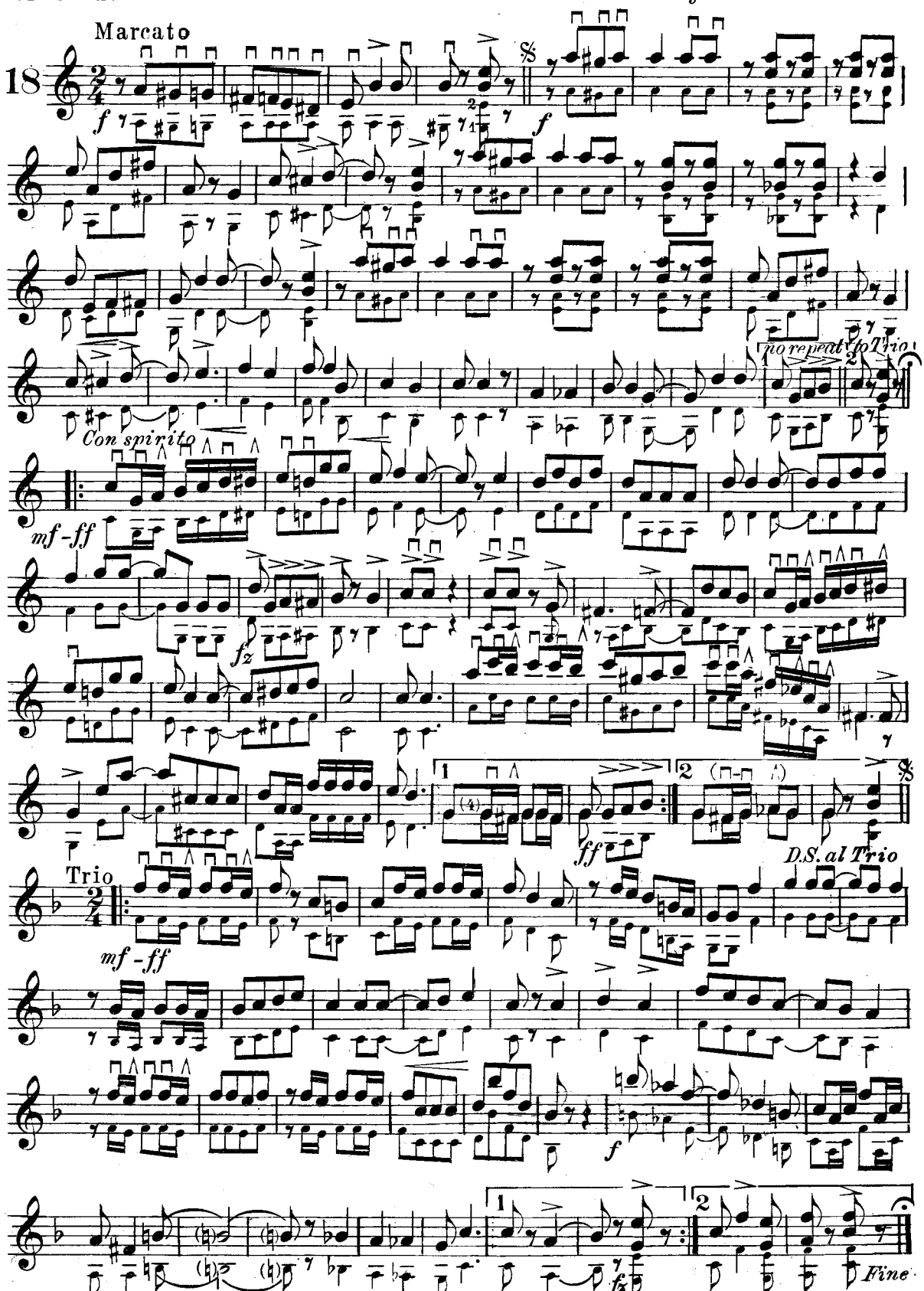
RAZZLE - DAZZLE

ONE STEP

Tenor Mandola
or Mandolin

By JULIUS LENZBERG

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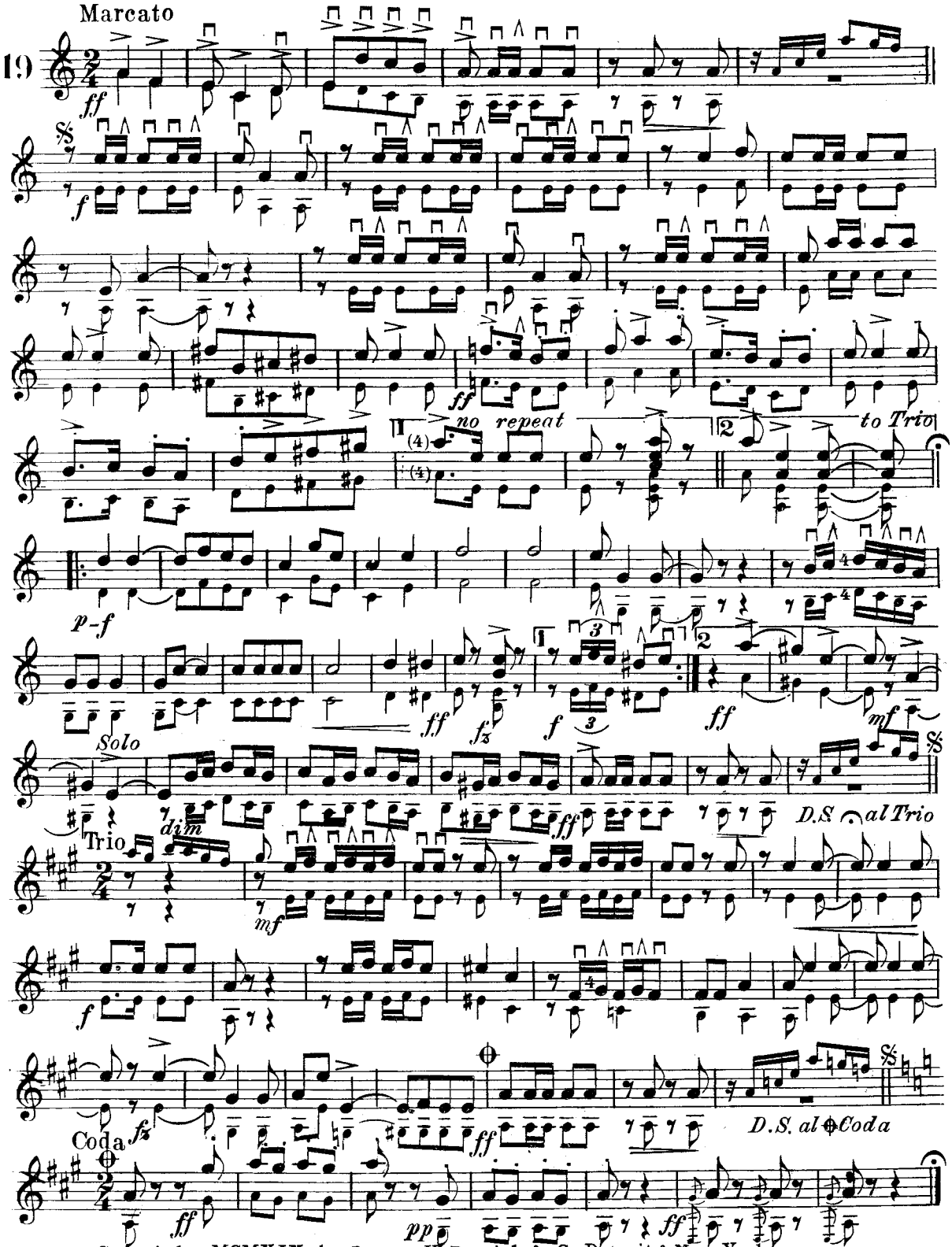
LA GUAPA MUCHACHA

(THE PRETTY MAIDEN)

MARCH ONE STEP

Tenor **Mandola**
or **Mandolin**

By VINCENT SPECIALE

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I'm Forever

BLOWING BUBBLES

WALTZ

Tenor Mandola
or Mandolin

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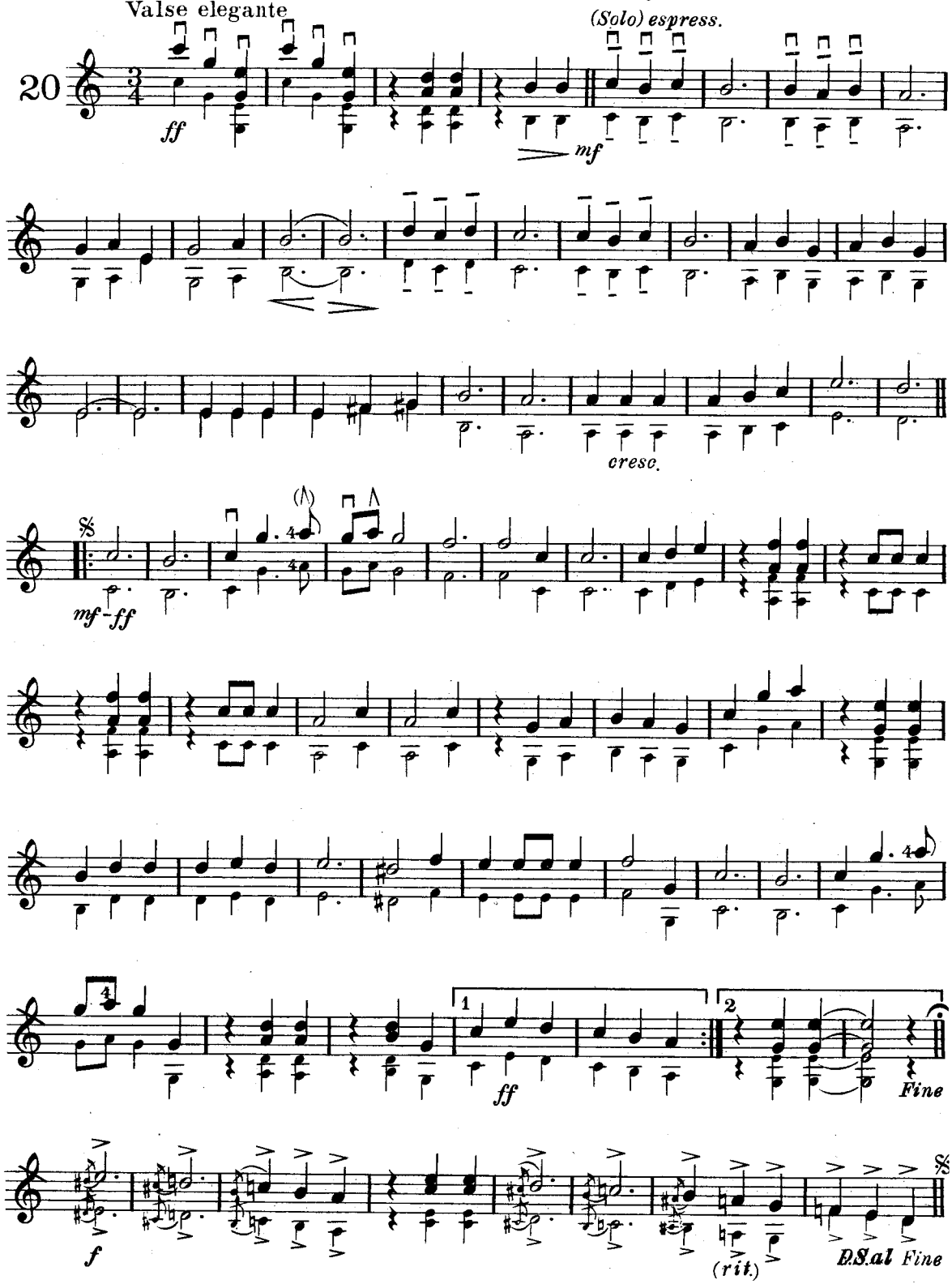
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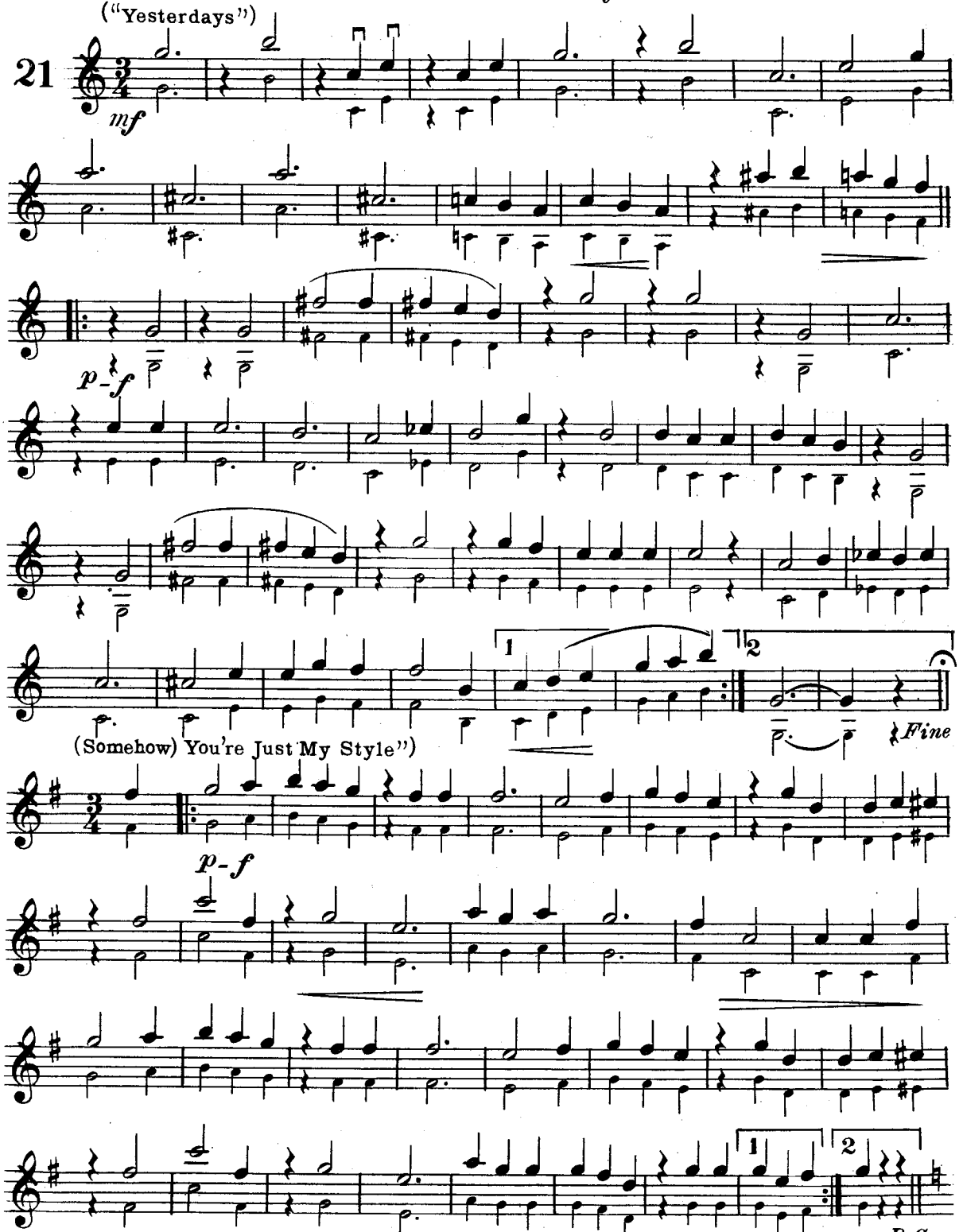
YESTERDAYS
and
(SOMEHOW) YOU'RE JUST MY STYLE
WALTZ

Tenor Mandola or Mandolin

By VAN ALSTYNE and HOWARD

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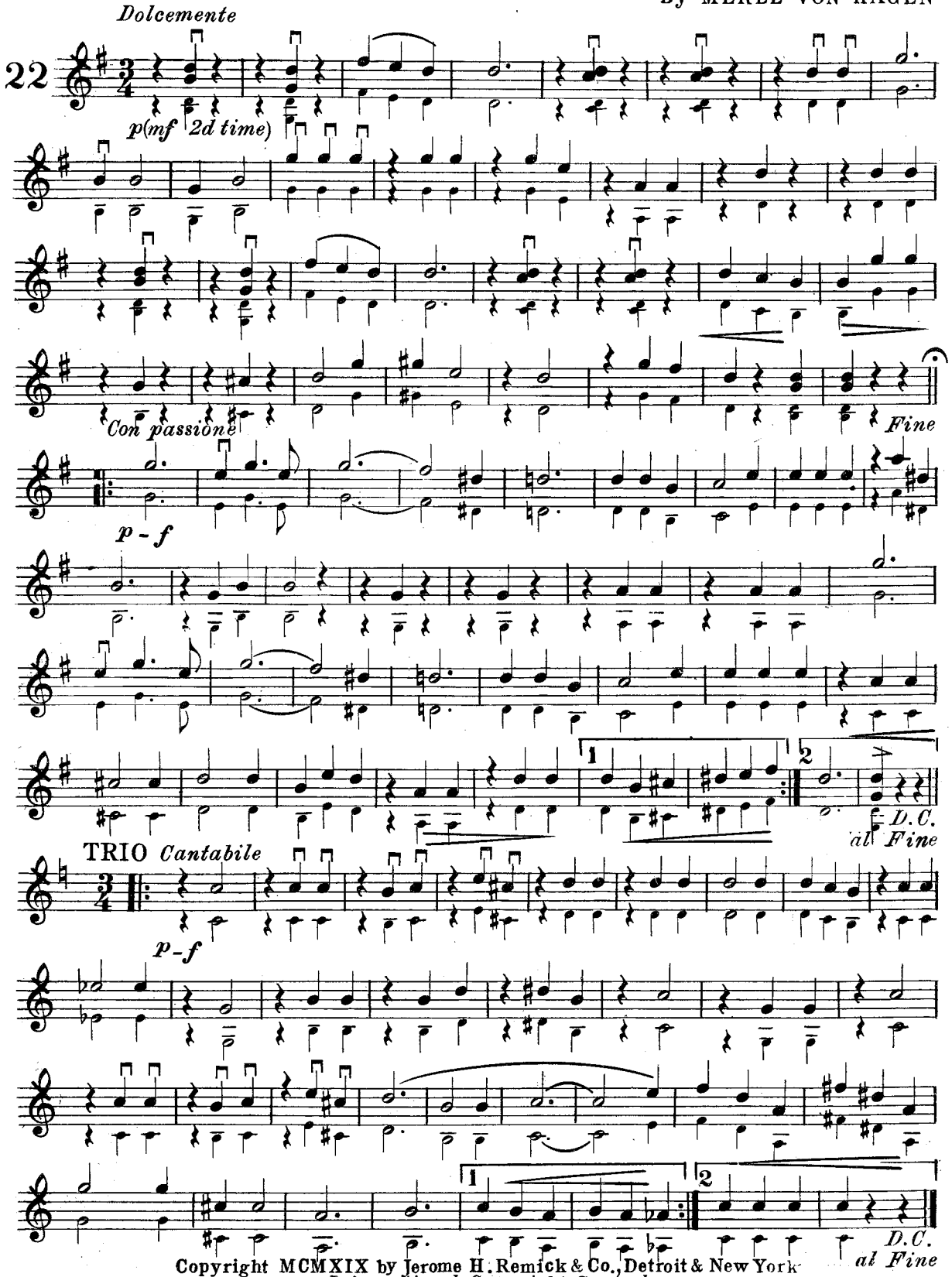
PERSUASION

WALTZ

Tenor Mandola
or Mandolin

By MERLE VON HAGEN

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